

American Art News

VOL. XII., No. 38. Entered as second class mail matter,
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, SEPTEMBER 19, 1914.

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SPECIAL ANNOUNCEMENT.

Resumption of Weekly Issues.—The "American Art News" will resume its regular weekly issues on October 10 next.

WILL MUSEUM LOSE PICTURES?

Although no official confirmation of the story current in art circles that the pictures forming the Vanderbilt collection in the Metropolitan Museum, and which have been on exhibition there for over twelve years, are to be removed this Autumn—can be obtained from the Museum officials or any member of the family, the story finds general credence.

The pictures were loaned for exhibition in the first place by the late George Vanderbilt for the period of three years. It is further reported that the withdrawal of the pictures from the Museum will be followed by either their division among Mr. Vanderbilt's heirs, or their sale at auction.

TROUBLE IN THE BOSTON CAMP.

It may be remembered that in an interview with John E. D. Trask, chief of the department of fine arts at the Panama-Pacific exposition, published last spring, he was quoted as saying that, while he would give out no names officially, it was probable that one-man shows in separate galleries would be given John W. Alexander, Edmund C. Tarbell, Frank Duveneck, John S. Sargent, Winslow Homer, James A. McN. Whistler, John H. Twachtman, William Keith, Edward W. Redfield, Joseph Pennell, and some other American painters, including possibly Childe Hassam. It is now reported that at a preliminary meeting of the Boston advisory committee for the fine arts department of the exposition resignations were tendered by Joseph De Camp and Dodge Macknight because the majority of the committee had voted to grant Edmund C. Tarbell a special gallery for a one-man show. Mr. Tarbell is chairman of the advisory committee for Boston. —Boston Transcript, Sept. 12, 1914.

WHO OWNS THIS HOLBEIN?

The ownership of a Holbein portrait of Thomas Cromwell, Earl of Essex, sold to an American for £30,000, was raised before Mr. Justice Joyce in London recently.

The point came up on a summons taken out by the trustees of the will of the fourth Earl of Caledon. The present earl and his mother claimed to be entitled to the proceeds of the sale as being included in the gift of "diamonds and other jewellery, furniture, pictures and plate" bequeathed to the countess for life and afterwards to the successor to the estates.

His lordship decided that the present Earl of Caledon was not absolutely entitled to the proceeds, as he might die during the life of his mother, the countess. The judge added that he was not deciding that £30,000 was a proper price for the painting, but if asked to make an order to that effect it might be done in chambers after careful consideration.

SAYS SCULPTOR OWES ALIMONY.

Mrs. Regina Armstrong Niehaus, art critic and writer, who obtained a separation on the ground of cruelty from Charles Henry Niehaus, the sculptor, in 1908, filed an application in the Supreme Court recently for the appointment of a receiver for her husband's realty and personal property because he owes her two months' alimony at \$130 a month. Mrs. Niehaus says that she is without means and that she and her husband own a country place on Quaker Ridge road, New Rochelle, opposite the Wykagyl Country Club.

BAZ'R FOR RESERVISTS' FAMILIES.

The Cercle Sarah Bernhardt, of this city, will hold a bazaar at the Galleries of Goupil & Co., 58 West 45 Street, October 15-17, for the benefit of the destitute families of the French reservists, whose homes are in this city.

Mr. John G. Johnson, of Philadelphia, returned from Europe recently on the Cedric. Owing to the war he was unable to purchase any pictures for the Wiltach Collection in Fairmount Park, Phila.

EXPOSITION NOT POSTPONED.

Mr. Charles C. Moore, President of the Panama-Pacific Exposition, has addressed a letter to the Commissioners from Foreign Nations, and of the United States, stating it will not be postponed on account of the great war and that this would not, as has been published, seriously affect its commercial or educational importance or its financial success. The President says the display will open on its scheduled date, February 20, 1915, and will be completely ready when open. The arguments in favor of postponement for a year were met, it is stated, by a better and stronger argument for proceeding with the original plans. The effect of the war on the domestic participation is expected to be rather advantageous than otherwise. It is also expected that the attendance will not be seriously affected.

GREAT ART WORKS DESTROYED.

Recent advices from Louvain state that famous works of art were destroyed by the Germans there, namely, "The Descent from the Cross," "The Last Supper," and the fifteenth century screen entitled "The Martyrdom of St. Erasmus." "The last Supper" was in three sections, of which the middle one was destroyed.

CHASE HONORED AT EXPOSITION.

William M. Chase, who has just finished his summer's work as high priest of the art colony at Carmel-by-the-Sea, has had conferred upon him an unusual honor by the coming Panama-Pacific Exposition. Mr. Trask, Fine Arts Director, having arranged for the filling of the many galleries by his works.

VALENTINER IN GERMAN ARMY.

Dr. Wilhelm R. Valentiner, Curator of Decorative Arts at the Metropolitan Museum and editor of *Art in America*, is serving with his Berlin regiment in the German army. Although relieved from compulsory military service, as he is not a robust man, Dr. Valentiner's patriotism was so great that when in Munich at the outbreak of the war he insisted upon enlisting and persisted in serving, even though he had twice been rejected, after a physical examination.

RODIN WORKS IN LONDON.

"The Burghers of Calais," a group of sculpture by Auguste Rodin, has been erected in Victoria Towers Gardens, Westminster, London, close to the Houses of Parliament. The site was chosen by the sculptor and is said to be much more effective than that selected at Calais by the original work.

MR FRICK CONVALESCENT.

Mr. Henry C. Frick, the art collector, who has been very ill and for whom fears were entertained, at last reports was convalescent.

HIS FINE COLL'N FOR THE LOUVRE.

A well-known member of the Russian colony in Paris, Baron Schlichtine, who recently died, left the whole of his art collection, valued at \$20,000,000, to the Louvre. The collection includes many of the most famous of Rubens' pictures, such as "Le Reveil" and "Le Printemps," a Bouchers, Fragonards, Watteaus, and Nattiers as well as also a snuff-box decorated by Fragonard estimated to be worth \$100,000. The baron left \$12,000,000 to charities and \$1,600,000 to his servants.

TO LOOK AFTER ARTISTS' WIVES.

A committee has been formed in Paris to look after the wives and families of the 2,000 painters, sculptors, architects and engravers who have joined the colors. The committee was formed by various societies of artists, including the Society of French Artists and the National Society of Fine Arts. It is called the "Brotherhood of Artists."

An association has also been formed, called the Relief Fund for Artists, Architects, Artisans and Models of Paris. The fund is to be a permanent affair and during the war it is proposed to provide at least one meal a day for every family. Two studio canteens, each large enough to care for twenty families a day have been started. Auguste Rodin is honorary president. Mme. E. van Saanen-Algi is president, the Vicomtesse de Rancougne, vice-president, and Miss Enid Yandell, secretary. The treasurer is Miss Malvina Hoffman and American representative, and is authorized to receive donations at 15 Broad St., New York. The honorary committee includes Henry Clews, Antoine Mercié, Albert Besnard, François Aubertin, Max Blodat and Leon Bonnat.

PROTECTING THE LOUVRE.

Few of the thousands of artists and art lovers who have been wont to visit the Louvre daily for instruction or pleasure would recognize their haunt now. For the last four weeks the staff has been working hard to carry out the measures ordered for the protection of the chief works of art from what a French paper says is the only danger that menaces them—air bombs.

In 1870 the Venus of Milo was walled up in a subterranean niche. The advance of civilization has evolved a more prosaic and more effective protection, and she is now enclosed in a steel room. The "Winged Victory" is sheltered behind heavy iron plates, and the "Gioconda" smiles in obscurity as inscrutably as ever. The Grecian Hall, which contains the masterpieces of Phidias, is protected by sacks filled with earth against any aerial attack. The upper stories of the Louvre, with their glass roofs, have been turned into hospitals, and the flag of the Red Cross protects the works which remain there.

Many paintings and statues have been transferred from the Luxembourg to the old Seminaire, which will henceforth contain the collection, and in all the other galleries, both private and public, the treasures of art are being hidden underground or placed behind heavy screens.



"THE LIFE OF MAN IS BUT THE TURNING OF A LEAF"

Copyright 1908 by Hans Schuler, American Sculptor

WAR AND THE ART MUSEUM.

At the press reception, Sept. 17, at the Metropolitan Museum, Director Robinson made the announcement that, owing to the European war and the general financial stringency, the policy of the Museum for the present would be one of retrenchment, thus causing much work that was in progress, to be abandoned for the present. He stated, however, that this would not interfere with the installation of the Altman and Riggs collections, work on these having reached such a stage that they were about ready for the public exhibition, which would probably begin in mid-November.

Mr. Robinson stated that many art objects belonging to the Museum were held in European cities, there being no means of getting them across.

A recent acquisition to the Museum displayed was the collection of Chinese and Japanese pictures of the late Charles Stewart Smith. Various other purchases and loans were announced.

William Cotton is to marry Miss Georgia Dvorak, niece of Anton Dvorak, the composer the end of this month.

REMBRANDTS FOR BREMEN.

The late John H. Harjes of Morgan, Harjes & Co., of Paris, left to the Bremen Kunsthalle, or art gallery, two fine examples of Rembrandt which hung in his Paris residence, No. 62 Avenue Henri Martin, and are described and reproduced in the Bodes' monumental work on the master. To Philip A. Harjes, of Wandsbeck in Holstein, Germany, he left other pictures including an "Autumn Scene" on the Wissahickon, Philadelphia.

NOT TO PROTECT ART.

No disposition it is stated was shown by Administration officials in Washington to take any definite action looking to the neutralization of works of art in Paris. "Feelers" have been sent out by neutral diplomatic representatives at Paris, who, in view of the threatened siege, thought that some sort of a protectorate should be extended to the many works of ancient and modern art of the French capital. But at the State Department there was no response to the suggestion.

OUT OF TOWN EXHIBITIONS

THE WESTPORT EXHIBITION.

The yearly summer show which the artists who live or summer at Westport, Conn., hold for the benefit of the library given as a memorial by the late Morris K. Jesup, one of whose ancestors kept a store on the site, consists of sixty oils and sculptures by seventeen artists. Hugo Ballin is represented by a "Portrait" and "The Lute Player," and Karl Anderson's three examples include a French "Tennis Court" scene. Mortimer Lichtenauer sends a figure piece called "Nights" and a landscape, "Green's Farms." There are four landscapes by Silas Dustin, and Ossip L. Linde has three, one called "From Compo Hill" and another "Passing Clouds." The latter has also a Venetian scene and several sketches.

By Ernest Fuhr there are three landscapes, two with cottages at Montreuil-sur-Mer and a "Girl in Black." "An Early Morning" is by J. B. Morris. The cartoonist, Angus Peter MacDonald, is represented by "The Pilot," and Ralph T. Willis by etchings called "Truck Loading," and "Argentine Beef."

ART AT STOCKBRIDGE.

The Stockbridge, Mass., summer exhibition for 1914 consists of 84 works by 47 artists. They are Hélène M. Kobbé, Helen F. Clarkson, Margaret F. Browne, Lydia F. Emmett, E. F. Folsom, Robert Reid, Walter Nettleton, C. A. Hulbert, R. Hamilton, Frederic Crowninshield, Theresa F. Bernstein, J. Alden Weir, Charles William McCord, Ben Foster, Walter Nettleton, Clarke G. Voorhees, Lydia Field Emmett, Merritt Post, Jane Emmett von Glehn, Walter L. Palmer, Robert H. Nisbet, Walter King Stone, Helen Clarkson, Kathleen McEnery, Lilia Tuckerman, Margaret Zimmele, William L. Carrigan, Mabel A. Rice, Burt L. Roys, E. B. Jackson, W. G. von Glehn, Mary Foote, Katherine A. Hulbert, Walter L. Palmer, Josephine A. Morton, Daniel Chester French, Augustus Lukeman, Martha Wheeler Baxter, Emily Winthrop, Fidelia Bridges, M. O. Kobbé, Ellen Sturgis Dixie, Rosina E. Sherwood, Thomas Shields Clarke, Herman Kobbé, and Margaret Foote Hawley.

Under the auspices of the Art Association of Newport an exhibition of water

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colors and drawings opened there September 16 and will continue until September 30. Mrs. Ruth Payne Burgess gives a prize of \$25 for the best water color in the exhibition, and Mr. J. Stewart Barney a similar amount for the best drawing. The committee and jury of selection consists of Ruth Payne Burgess, Helena Sturtevant, Mrs. Rodger Terry, Leslie P. Thompson, J. Stewart Barney, C. Biesel, Admiral C. H. Davis and Mary E. Parrish, who is secretary.

ART AT OLD LYME.

The summer exhibitions at Old Lyme, Conn., are now a regular feature and the 26 painters contributing to the recent display were well represented. Lewis Cohen showed a view of the picturesque "Chateau de Chinon" and William S. Robinson a "Summer Idyl." By Everett L. Warner there was "The Wayside Cottage" and by Carleton Wiggins an "Old Sheep Pasture." Guy Wiggins sent "Lincoln Square, New York;" Charles Vezin, "Seaward;" Frank A. Bicknell, "A July Morning;" Jules Turcas, "A Day in Spring," and George M. Bruestle, "Winter Landscape." Others represented were Clarke S. Voorhees, George B. Burr, Edward G. Smith, Mathilda Brown, Edward F. Rook, Frederick W. Ramsell, Henry R. Poore, Frederick S. Church, Will Howe Foote, Charles Ebert, Edward Greacen, William H. Howe, Harry L. Hoffman, Wilson Irvine, Lydia Longacre and Brata Longacre. The proceeds of the show went to the Phoebe Griffin Noyes Library.

WASHINGTON, CONN.

An exhibition of paintings, architecture and arts and crafts, was held from Sept. 7 to 12 at Washington, Conn., there being an attendance of 160 on the first day. The following were among the artists and architects represented with the number of their works, Herbert W. Faulkner (16), John Folinsbee (14), Mrs. Winston Hagan (4), William Hamilton Gibson (6), Elizabeth A. Kempton (7), Wilhelmina Knowles (1), H. Siddons Mowbray (13), Anne Merriman Peck (8), Walter Russell (9), Louis David Valliant (3), Georgia Burns Wallace (2), Gertrude C. Fosdick (1), Roderick Barnes (2), Rossiter and Miller (8), Madelaine Pecke and Edith Rossiter various examples and Waldron and Louis Faulkner (1).

COMING MINIATURE EXHIBITIONS.

Under the joint management of the Pa. Academy and the Pa. Society of Miniature Painters, the 13th annual exhibition of miniatures, will be held in the Academy Galleries from Nov. 7 to Dec. 13 next. Works will be received on Oct. 26, and entry cards by Oct. 10. The jury will consist of William J. Baer, Emil Carlsen, Richard Blossom Farley, Violet Oakley, Edna Heustis Simpson and Emily Drayton Taylor, who is president of the Society. The hanging committee will be Johanna M. Boericke, Harry L. Johnson and Rebecca Burd Peale Patterson.

NOTES FROM AMERICAN CITIES.

The Corcoran Art Gallery at Washington, after being closed during the summer, reopened September 2. The art school will not resume until November 11.

Kalamazoo, Mich., is to have an art exhibition during the teachers' convention to be held there. There will be a collection of American works displayed in Chicago during the summer arranged for by Miss Emma Goldsworthy, President of the Art Association, and which will include a collection of Indian pictures by Mrs. Hulst, of Grand Rapids, and a travelling exhibit of work of the schools of the State.

The Milwaukee Art Society will open its season October 16 with an exhibition of oriental art objects, among which will be a large collection of antique Japanese prints. The entire collection will be loaned by a prominent New York dealer, a friend of Mr. Samuel O. Buckner, president of the society. This will be followed by exhibitions of old masters and modern painters as in the previous seasons. Mr. Dudley Crafts Watson, director of the society, will lecture on the exhibitions and upon other art subjects. It is also expected that there will be other lecturers.

During the summer, Miss Deborah Kallan has been teaching drawing at the Boston Museum to children between three and six. Classes of older children have been taught for some time. The class will now be discontinued until November 1 as Miss Kallan is to teach her methods of glass slate outlines and colored pegs to a class of public school teachers at the Metropolitan Museum, for a couple of months.

The Montgomery County Art Association will hold an exhibition of local art in Memorial Hall at Dayton, O., from Sept. 29 to Oct. 4.

AMERICAN ART AT ST. LOUIS.

The ninth annual exhibition of selected oils by American Artists opened September 6 at the City Art Museum. The eight galleries contain 175 works. These galleries surround those in which is displayed the summer loan collection of foreign and American works owned in the city. Among the works shown in the American art collection are George Bellows' "Portrait of Dr. W. Oxley Thompson," winner of the Maynard prize at the National Academy this year, Charles W. Hawthorne's "Adoration," Childe Hassam's "Venetian Glass," Emily Nichols Hatch's "Rosamond Enters," Harry Watrous' "The Drop Sinister," Myrtle J. McLean's "Mother and Children," marines by Paul Dougherty, H. M. Walcott's "The Blue Bird," Helen M. Turner's "Summer," Gardner Symons' "Through Snow Clad Hills and Valley," William T. Smedley's "Fifteen Love," William Ritsch's "In the Shadow of the Cliffs, Monterey," and "Blue Depths, Carmel, Cal." F. D. Millet's "In the Window Seat," and Lilian M. Gent's "Dancing Leaves" and "Summer Afternoon."

PICTURES AND WAR LEVY.

The Germans declare that if the war levy of \$40,000,000 they have made on Brussels is not paid soon they will seize the pictures and works of art in the city's museums.

In the Musée Ancien of Brussels are some of the greatest pictures in existence. Naturally works by the masters of the Flemish-School predominate. By the Van Eycks are the wings representing "Adam" and "Eve" from the famous polyptych of the "Agneau Mystique," the central panel of which is at St. Bavon's, Ghent. The six other parts are in the Kaiser Friedrich Museum, Berlin, they having been purchased by the King of Prussia with the Solly collection in 1821. In the name of Roger van der Weyden stand several panels, notably the remarkable "Le Chevalier à La Flèche," the "Déposition de Croix," and "La Vierge et l'Enfant Jésus." The art of Thierry Bouts is seen at its best in "Le Sentence inique de l'Empereur Othon" and "L'Empereur Othon réparant son Injustice." There are a "Holy Family" given to Hugo van der Goes; and "Le Martyre de Saint Sébastien," and excellent portraits of a man and his wife to Memline. Gérard David is responsible for a charming "Adoration des Mages" and "La Madone et l'Enfant," and Jan Gossart for a splendid portrait of "Un Chevalier de la Toison d'Or." Quentin Metsys, Bernard van Orley, and other early Flemings are also represented by important paintings. The elder Bruegel's "L'Adoration des Mages," and extraordinary "Le Dénoûnement de Bethléem et la Fuite en Egypt" complete our list of the Primitives.

Of the later school Rubens is superb with an "Adoration des Mages," portraits of "Charles de Cordes," and his wife "Jacqueline van Castre," the dramatic "La Montée du Calvaire," and "Têtes de Nègres." Vandyck is not in great force, the portrait of "Alexandre Dellaflaile," and of the sculptor "François Duquesnoy" being his highest achievement. There are characteristic works by Jordaens, Corneille de Vos, David Teniers, Adrien Bauver, Gonzales Coques, and Juste Sustermans.

Strong portraits of "Professor Jean Hoornbeek" and "Willem Van Heythuyzen" by Frans Hals, two not very brilliant portraits attributed to Rembrandt, "L'Homme de Delft," by Vermeer, of Delft, and "L'Offre G'lanante," by Jan Steen, are included in the Dutch School. The Italian, Spanish, and English Schools show little of importance. By Sir Joshua Reynolds, the architect of Somerset House; by Raeburn there is a fine portrait of "A Man," and Constable is credited with an "Etude de Ciel."

The French, Dutch, and German Primitives also figure in the Museum—the Maître de Moulins by "La Vierge aux Anges."—London Morning Post.

Los Angeles School of Art and Design.

The Los Angeles School of Art and Design completed its summer courses and has begun the 28th autumn and winter term with large classes in all the branches of Art studies. A department receiving special attention is the modeling class. The painting and illustration classes are supplemented by Anatomy, Perspective, Composition, Design and Landscape.

CARDINAL FARLEY'S PORTRAIT.

When Cardinal James Farley was recently in Brunnen, Switzerland, on his way to the Papal Conclave, he gave the final sittings for the portrait on which the American artists, A. Benzingher, has been engaged for some time.

THE PARIS DEALERS.

The Paris galleries of the leading art firms, with two or three exceptions, namely those of Count Trott—*an Italian*—were tightly closed at the outbreak of the war and still remain closed. The signs of those firms having German names were removed or the names painted out. Arnold Seligmann, who is a British subject, did not remove his sign from his galleries, corner of the Place Vendôme and Rue de la Paix, which are undergoing extensive alterations. M. Jacques Seligmann, who has a son and two sons-in-law in the French army, transformed his galleries in the Sagan Palace, 57 Rue St. Dominique, into a Red Cross Hospital, and employed a hundred or more young Frenchwomen at his own expense to sew for the Red Cross until the wounded soldiers arrived there.

MAGAZINE NOTES.

The author of "Little Lord Fauntleroy," Mrs. Burnett, returns to St. Nicholas with another boy hero, and a story, to appear serially, beginning in November, of "thrilling interest and special timeliness—the scene laid on the continent of Europe."

If you want to know how it seems to be in prison, read "Maggie Martin 933," in the October Century, which tells the experiences of Miss Madeline Z. Doty, a member of the Commission on Prison Reform, and Miss Elizabeth C. Watson, who actually spent a week in Auburn State Prison for Women. The narrative of this week of torture is written by Miss Doty.

The second of Mr. Hilaire Belloc's series on "The French Revolution," treats in the October Century of the flight to Varennes. Mr. Belloc's proposed lecture trip in this country has been cancelled, and he is supposed to have joined the French army.

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LONDON LETTER.

September 5, 1914.

With the war dominating all thoughts the only Art which at present flourishes is the Art of military and naval tactics. Now that the suffragist party have promised a truce to militancy for the time being, however, our great Art Collections are re-opening their doors to visitors.

As for the commercial side of the art world, the great bulk of the business of buying and selling is of course in a temporary state of stagnation save for those individuals who are lucky enough to possess a surplus stock of ready money and who at the same time scent an exceptional opportunity for securing bargains from those who will be willing to sell at practically any price. In every quarter, however, the strictest economy prevails, and anything that partakes of the nature of a luxury goes to the wall. Not a few among the prominent Art Dealers of the West End have already gone to the front, and the Bond Street of this Autumn will miss many familiar faces. The season ended with a large number of important contracts to buy, so that a certain proportion of the valuables still here are destined eventually for other parts of the world. When they will actually reach their destinations is a matter for conjecture.

The Late Season of Sales.

The statistics of the sale season recently published are of considerable interest as throwing light on the art events of 1914. If we except the £13,650 given for Titian's "Man With the Red Cap," prices have not on the whole been startling, so far as pictures have been concerned. The vogue for Raeburn's which last year reached such abnormal bounds, has subsided to some extent and there seems decided tendency to offer smaller sums for the English School. According to "The Standard," Sotheby's reached at their 40 sales held since May, a sum well over £100,000 in respect mainly of books and MSS., while at Christie's the 25 pictures which fetched the highest prices made in all a total of £137,700. Both letters and MSS. have produced fair prices when of particular interest and hitherto unpublished, the Stevenson MSS. and Nelson's letters to his wife being examples. The same newspaper points out the effect which the open art market is likely to have on the sale of unpublished biographies, historical criticisms, etc., the present method of obtaining purchasers through the medium of the art dealer rather than through the publishing firm resulting in a marked increase of prices.

One of the most important lessons to be gained from the season's picture prices is the steady advance shown in the sums given for the best examples of the Barbizon School.

Birmingham's Art Enterprise.

A commendable undertaking has been announced by the Committee of the Birmingham Art Gallery who, instead of leaving it to some private firm to furnish the reproductions of their principal pictures, have arranged to do it themselves and so not only provide the public with a particularly excellent series of prints but at the same time add to their own funds for future purchases. The mezzogravures which have been issued by Sir Whitworth Wallis include Rossetti's "Lady of Pity," Millais' "Blind Girl," Ford Maddox Brown's "Last of England" and Sir Joshua Reynolds' "Dr. John Thomas."

"A propos" of good reproductions, mention must be made of a limited edition of one hundred artist's proofs, printed in colors of Romney's "Mrs. Davenport," engraved in pure mezzotint by Macbeth Raeburn. This edition is issued by Messrs. Basil Dighton, of 3 Savile Row, and is in every way worthy of the charming original. "The remarkable Chinese Tapestry, carried out in silk on Gobelin lines, and exhibited in July at the Larkin Galleries, 104 New Bond Street, has been acquired by an American connoisseur and will be despatched to the United States as soon as normal conditions are restored. A special visit was made by the Queen and Princess Mary to view the panel and great appreciation of its beauties was expressed."

L. G-S.

OLD ART IN LONDON.

The exhibition of antique furniture, tapestry, porcelain, pictures and objects of art, now on at the Galleries of Messrs. Waring & Gillow, Oxford Street, London, is supremely attractive, not because of its size—but because every piece included is typically and worthy representative of its style and period; and even more perhaps, because of the congruous and harmonious manner in which all the objects have been arranged.

The manner of arrangement has been rendered possible by the immense space at the disposal of the firm. This has been so utilized that the visitor, when passing

through the galleries, feels that he is exploring some delightful old world palace, such as Windsor or Warwick Castle. This illusion is fostered by the picturesque and unsteriotyped grouping of the pieces contained in the entrance galleries. They are set there, apparently not for exhibition, but as they would be if the apartments were in domestic use.

One is pleasantly haunted by the feeling that one has stepped out of the bustling twentieth century back into the eighteenth, for the first room has the air of a nobleman's state apartment in the early days of George III. An old-fashioned nobleman, one would say, for though there are some fine Chippendale pieces—those early pieces of the master cabinet-maker, in which there are delightful reminiscences of Queen Anne designs chastened into more artistic symmetry by his superb taste—the household goods for the most part belong to far earlier periods. The walls are hung with Brussels tapestries, brought over, maybe, as spoil in some of the great Duke of Marlborough's campaigns, and woven to picture classical and biblical story in that free classical style of which Rubens was the greatest exponent. Their original bright hues, mellowed and harmonized by age, form a background, at once superbly rich and unobtrusive, to the varied pieces of old furniture, Italian "torchere," finely-carved, quaint, high-backed chairs, upholstered in petit point needlework, pieces in English lacquer, and what not.

which allows its finely chased and damasked plates to be viewed as the maker intended.

Another item of great interest is the 18th Century four-posted bed painted with panels representing Diana, Venus and the Arts, by Angelica Kaufman. Then there are superb Chippendale pieces from the famous Castle of Rothewas collection, including a tall sideboard, carved in the Chinese manner, and another in his earlier style.

Of poignant interest, too, is the chest of drawers once belonging to George Washington, a fine piece in Chippendale style worthy of the master cabinet-maker himself. There are numerous other fine pieces; carved Italian cassoni, some of them dating back to the early years of the Renaissance; Spanish cabinets curiously inlaid with tortoiseshell, ivory and ebony by Moorish craftsmen; Italian carved choir stalls; delightful little French work table and desks, showing the consummate art of the craftsmen of Louis XV. and XVI., and examples of all the great English makers.

The way to the upper galleries is by a fine Queen Anne Staircase which once adorned the two palaces of the famous Duke.

The feature of the whole Exhibition will be found in the Hall of the Marlborough House. Here are set out examples of old oak panelling belonging to fine rooms which can be seen at their large workshops at Hammersmith. Models of fine old oak rooms completed by this firm are also shown.



GALLERY OF ANTIQUES AT WARING AND GILLOW'S, LONDON

An adjoining gallery is faced round with Flemish 17th panelling, perhaps taken from some church, for the upper portions are carved with bas reliefs of various saints, rendered with considerable realism; while the doorways, also in oak and carved with more ornate feeling, are French of about the same period. There are cabinets here, filled with English china, Chelsea, Derby and Worcester, of the best periods, and Oriental china of beautiful form and color. Here, too, are tables made in far back centuries, but of a weight and substance which seem calculated to defy the attacks of time indefinitely; a refectory table, its top made from solid plank of an oak two or three inches thick, set upon massive supports, finely proportioned and carved with fine robustness of manner; a Cromwellian table, scarcely less substantial in its structure, and a Flemish table, equally massive, but looking lighter because of the greater ornateness of its carved legs.

Space, however, does not permit one to describe the individual contents of the various galleries or of the tapestried corridors which connect them; yet each piece of tapestry is worthy of special record, the most magnificent pieces of all being the superb series of panels which hang around the walls of the Georgian Gallery. In the classical feeling of their design and their refined richness of coloration they form a notable achievement, and are of a quality rarely to be matched outside public museums and royal palaces. In this gallery is to be seen a magnificent suit of armor of the period of the Emperor Maximilian, when armor makers were employing their craft for the pageant as well as the battle field. This suit, and trappings, are fully set up on the figure of a man on horseback,

September 4, 1914.
The present war has caused Messrs. Winkl and Magnusson, the well-known Copenhagen art dealers, to send many of their most valuable pictures to their bankers for safe keeping. The pictures now on exhibition at their galleries are, however, a fair representation of the work of the leaders of the established modern Danish School.

While the art of the Danes is not founded on an old national tradition, these painters exhibit certain characteristics that stamp their work as purely northern. Not one of these moderns strives to produce startling effects: a certain reserve in color, good composition and a knowledge of draughtsmanship characterize their artistic products. Like the Dutch they are fond of interiors with the quaint old furniture one sees so much in Denmark.

Such men as Carl Holsøe and Vilhelm Hammershøi paint interiors with a refreshing directness and simplicity. At this present show, Holsøe's "Interior With Two Candles" is most poetic in its rich brown tones and delicate light effects. Julius Paulsen's landscapes, as well as his small nudes are done in a broad manner. A peculiarity of his technique is the lightness of his brush which leaves parts of his canvas almost bare. Ludwig Find, well known for his pictures of children, is well represented.

Fritz Syberg and Johannes Larsen stand apart from their fellow painters in choosing water-color for their medium of expression. A Syberg is always recognizable for its peculiarly dry style. His "Woodland Scene" now on exhibition might almost be mistaken for a lithograph.

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Patronize Their Painters.

In speaking to a native artist, Gudmund Hentze, just returned from a six months' sojourn in Italy, he told me that Danish artists had many patrons in their native land. Hentze's sketches made near Florence are very pleasing.

A Danish picture show would not be complete without the paintings of two most popular brothers, the landscape painters Joachim and Niels Skovgaard, sons of old Peter Christian Skovgaard, who was considered the foremost Danish landscapist of the past century. Both Michael and Anna Anchors exhibit fine work done among the Skovfjord folk in whose region these artists have lived for years. The absence of portraits in this exhibit is probably accounted for by the precautions taken in view of the war scare.

In an interview with a representative of the Royal Copenhagen Porcelain Factory I was informed that many of the large orders had been cancelled. Among the interesting new things now being produced in Royal Copenhagen ware is a set of figures for a chess game, most of which are from 6 to 8 inches high, the original designs having been made by a German artist. The newest group of figures soon to be shown is one done by the well-known sculptor, Stephen Sinding.

Notable American Patrons.

Among the prominent American patrons of the Royal Porcelain Works are Mrs. Stuyvesant Fish, whose set of dinner-plates was especially designed for her, and Mr. George Gould, who has ordered the largest piece, a vase over three feet in height, which the artist is still working on in his private studio in the main building.

At the present Exhibition of Architecture and Decorative Art, an historical review is given of architecture in Denmark. In this direction, too, the Danes have proven that their artistic efforts have been evolved from an innate taste for beauty of line and a feeling for the subtle harmonies of proportion.

Ernest L. Ipsen, the American portrait painter of Danish extraction, who has been spending the summer in and about Copenhagen, has sailed for home.

Anna Louise Wangeman.

LEIPSIC EXHIBITS.

It is said that the English, French and Russian pavilions at the Printing Exhibition at Leipsic have been burned. The pavilions contained remarkably fine collections.

LEFT ART WORKS TO COUSIN.

The will of Coster Chadwick, who died in Geneva, Switzerland, a few days ago, cuts off his brother, John R. Chadwick, of Paris, France, with \$10 and gives all his art possessions to a cousin, Mrs. Henry Steers, provided she does not give or sell to the brother or his wife, Annie Winslow Chadwick, any of them.

Show window and small Gallery on Sixth Ave, near the Park, can (in greater part) be hired by the week by satisfactory parties at exceedingly moderate price.

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AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

15-17 East 40 Street.
Tel. 7180 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer,
15-17 East 40 Street.

REGINALD TOWNSEND, Secretary,
15-17 East 40 Street.

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PARIS OFFICE.—19 Rue Caumartin.

SUBSCRIPTION RATES.	
YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.50
Foreign Countries	2.75
Single Copies	.10

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

SPECIAL ANNOUNCEMENT

Resumption of Weekly Issues.—The "American Art News" will resume its regular weekly issues on October 10 next.

THE BURLINGTON MAGAZINE.

The Burlington Magazine, whose August number has recently been received, does not show any signs of having been affected by the war. The frontispiece is a picture of the Piazza de San Marco, by Guardi, which is accompanied by an article by George A. Simonson. The painting is owned by Mr. Henry Harris. Frank E. Washburn Freund writes of the Darmstadt Loan Exhibition and Sir Claude Phillips discusses "Two Angels," by Melozzo da Forli. Lionel Cust continued his notes on pictures from the royal collections and Ian Bouvier Maxwell discusses Chinese jades. The August number, as well as the shortly expected September issue can be obtained from James B. Townsend, the American publisher, at 15 East 40 St., New York.

FOR AMERICAN ART.

When the ART NEWS next appears with its first weekly issue for the coming season on October 10, it is more than possible that there may be a decided and gratifying change from the present conditions of business, which are, of course, due to the great European conflict.

In any event the coming season should be a good one for American art. Never before has the attention of the American public been so directed to the advantage, if not the necessity, of patronizing home products, and American art works should have a good inning from now on. The ART NEWS, as always, will continue to champion and foster the cause of American art, and intends to devote all possible space to American artists and their doings, and to the exhibitions of American Art Societies and of those Dealers who handle American art works, and we ask the co-operation of all interested in American art, so that we may the better conduct our campaign.

ART AND THE WAR.

The Art World of America, as well as Europe, is confronted on the eve of its opening season this fateful year, with not only unprecedented but, at first thought, the most disastrous of conditions. It would be idle to deny that many an artist dealer and art lover is today, when contemplating the outlook as bearing on personal business and life conditions, reminded of Gen. Sherman's historic saying that "War Is Hell."

And yet it would seem, after careful study of the situation and the application of some philosophy, that even this darkest of all clouds which has in memory overspread the art skies, has more than a silver lining. We are still a good six or seven weeks from the real opening of the season, even in normal times, and events are marching so rapidly that by or before the end of October we should be able to take our bearings, as it were, and either shorten or unfurl sail for the season. The worst storm blows itself out the quickest, opportunities will be many (the foundation of the fortunes of the Duveen firm were laid in the days just following the Franco-Prussian war of 1870), business is bound to improve, just so soon as there are any sure signs of peace, the auction marts, at any rate, will be lively and the bargain hunter is always with us.

We are all in the same boat—artists, collectors, dealers and art publishers. Courage, hope and philosophy must be our aids for the next few weeks.

The ART NEWS hopes and expects to greet its friends and patrons in its first weekly issue of October 10 under vastly improved conditions and with a far more roseate outlook.

FIRST BLOOD FOR VEZIN.

The announcement of the Philadelphia Water Color Club that every work entered for its coming twelfth annual exhibition at the Pennsylvania Academy to open Nov. 18, will be submitted to the Jury, and that every work accepted will be hung, is the first direct result of the vigorous campaign waged by Mr. Charles Vezin, the New York business man and

artist in the columns of the ART NEWS last Spring for the submission to a Jury of works sent for exhibition by artists, and for the hanging of such works when accepted by such Juries.

We congratulate Mr. Vezin on this speedy outcome of his courageous fight for more equitable conditions for American artists in American exhibitions, and we also must state our personal satisfaction in the proof that Mr. Vezin's first victory affords of the value of the publicity which the ART NEWS gives to American art interests.

ART AND WAR.

"Artists will be pretty hard hit by the war," says Mr. C. H. Baker in the 'London Saturday Review,' "but Art will benefit if the war be great enough to engrave the world's mind deeply. Art is not a national affair; it is universal; and if we take the widest view we see that is immaterial whether the great tidal wave of Art to be thrown up by the eruption of our western world be Teuton, Slav, or Anglo-Saxon. Many writers have generalized on the relation of Art to political and social environment, and history warrants the deduction that after a period of public stress, exaltation and emotion Art is manifested in a remarkable release of energy. As this is the most natural thing in the world, it needs some explanation, I suppose."

"Without engaging on a solemn academic discussion as to the nature of Art, we may admit that it is merely one vent for the universal human need of expression. Artists are but specialized instruments for one aspect of our general need. It follows that when the shock and friction of national peril, disaster, or triumph have so shaken the soul of a society and so whetted its susceptibility and intelligence that its awakened genius seeks freedom, then naturally every vent is used. Given certain conditions, war and periods of precarious existence have always produced a fine temper of intelligence and a rare susceptibility. But, such is human providence, we always hasten to secure ourselves from the hardening benefits of adversity."

"One of the strangest things in humanity is its apparently imperishable enthusiasm for pure ideals: ideals that is, untinged by commercial considerations. No matter how 'effete,' how deeply sunk in slothful satisfaction, is this or that society, somewhere or other, at a word, this divine enthusiasm breaks out again. Nearly the whole of Europe is thrilled by an emotion of this kind. Who will wonder that at the end, when the necessary conditions for the practice of the Arts reign once more, this emotion will be reflected in music, architecture, and the other branches."

We need not consider here the subconscious cause of war, nor seek to discover whether, after all, there be some still closer and more inevitable relation than cause and effect between the fermenting warlike spirit of a people and the subsequent manifestation of artistic genius. It is convenient to regard militant enthusiasm as the cause of artistic outbursts, though perhaps in a truer view they are an identical wave seen at different points. However that may be, we will only enquire if this giant struggle may not be the inevitable impact needed to bring to a head that vague and chaotic groping towards a new impression in Art with which we have become familiar these last few years. If only the ordeal be terrible enough to recast men's minds we may confidently expect not only a new society and a changed outlook, but also, as a consequence, the universal expression in Art of this new mind and vision.

"It is a hundred and twenty years since a situation such as this war may bring faced the art market. From 1790 till after Waterloo England was importing from Spain and France pictures of the first rank. More than likely as result of this incomparably ruinous war many private galleries all over Europe will be broken up. In such an event we should see in the clearest light what an enormous change has come over art collections. Unless Napoleonic piracy were adopted and pictures in national museums treated as spoils of war, the bulk of the treasures in circulation during the wars of a century ago is secure in inviolable galleries. The outstanding pieces of first rank are either across the Atlantic or else so scattered and so rare that nothing approaching the trade in old masters carried on by Bryan and Buchanan will be possible. The turn of modern masters may perhaps come and of these only the British School of the close of the eighteenth and the beginning of the nineteenth centuries, Goya, the Barbizon, and the Impressionists, have the kind of reputation to make

sensational sale catalogs. One other consideration may occur to us: the danger involved by the concentration of old masters to which I have just alluded. A shell bursting in a museum might at once do more havoc than all Napoleon's campaigns together. Imagine this carried to the lengths described in 'The World Set Free' and the galleries of Berlin, Paris, Belgium, Italy, Holland, and London finally demolished. For Art the effect would be more catastrophic than a similar annihilation of all European libraries would be for literature. Indeed, I should imagine that the destruction of, say, the Michelangelos in Florence and Rome, or the Rembrandts in Holland, Paris, Berlin, London, and Petersburg, would mean to Art what the complete loss of every work by Beethoven would mean to music. But whereas many musicians could write out the scores of his works from memory, who could give us back Rembrandt or Michelangelo? This, however, I admit, is simply looking for trouble."

CLEVELAND MUSEUM STAFF.

Mr. Frederic Allen Whiting, Director of the Cleveland Art Museum, announces the appointment of Mr. J. Arthur MacLean at present assistant in the Oriental Department of the Boston Museum, as Curator of the New Museum. Mr. MacLean will take up his duties in October and will act as a general assistant to the Director during the preliminary period pending the completion of the building in the summer of 1915. Mr. James F. McCabe, now Assistant Superintendent of Buildings in the Boston Museum, will also go to Cleveland, early in the new year, as Superintendent of Buildings and Grounds.

Director Edward Robinson, of the Metropolitan Museum, returned with Mrs. Robinson from Europe last week. They were in Frankfort when the war broke out, but managed, after a fortnight's detention, to reach Paris, and were not at any time seriously inconvenienced.

Mr. W. Roberts, of London, author of the well-known monographs on Romney, Hoppner, Beechey, Wheatley, and of the "Catalogue Raisonné" of Mr. J. Pierpont Morgan's collection of pictures, arrived from Europe recently to appraise the English pictures in the Blakeslee Galleries, and is at the Park Avenue Hotel. Mr. Roberts is here for several weeks' stay.

OBITUARY.

Horace Hale Stanton.

Horace Hale Stanton, an English landscape painter, who came to this country a year ago with his family, died of nephritis in his seventy-first year on September 13 at his residence in New Rochelle. Mr. Stanton, who won a gold medal at the Royal Academy in 1865 was a member of the Royal Society of British Artists. His wife, three daughters and three sons survive him.

CORRESPONDENCE.
Exhibition at Small Cost.

Editor AMERICAN ART NEWS.

Dear Sir:

In these days of erratic art many men of sterling art education and capacity find that, without considerable influence or cash, it is almost impossible to exhibit their works in New York as independent individuals. The Academy has but little space beyond the needs of its members and will not assume the capacity, liberality and fraternal spirit of a salon; clubs are still more restricted; dealers, with heavy rentals and established relations, must ask large sums for their gallery space and "groups" cannot be formed or entered by newcomers or men without intimates.

In such conditions the writer knows of a large room in a prominent location, directly accessible from a very central avenue and close to Central Park which could be readily converted into an attractive picture gallery.

By the payment of only ten dollars a year fifty artists could be assured of permanent space for daily exhibition of their pictures for twelve months, changing as they might desire and spare space could, at any time, be rented for a dollar or two a week to casual applicants. This would benefit either the permanent subscriber with some of his allotted space to spare or the fund for rental, attendance, light, and furnishing for which some space unreserved by subscriptions should be kept. This is no scheme of any coterie or class of artists, but is attempted on broad and fraternal lines, for the benefit of all deserving men crowded out of rightful public appreciation. Space will be allotted to subscribers in the order of their applications. Cash will not be required until the necessary number of subscribers are secured to warrant rental.

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A. G. H.



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CHICAGO.

It is still hoped in the Art Institute that some of the forty paintings by American artists will arrive from Paris in season to be included in the Annual exhibition of American oils and sculptures, to open Nov. 6 next. There seems no possibility that the arrangements consummated for the arrival of a collection of German paintings in the Institute can be carried out. But there will be no dearth of important exhibitions in this temple of art throughout the season since the schedule is full and several shows are on the "waiting list." The summer has been featured by installations of loan collections of masterpieces, and still other loan collections of high value are to drift into the winter months.

In Dealers' Galleries.

All the galleries announce plenty of works "on hand" for the coming season's shows. Many foreign paintings had been held in reserve owing to a rapid succession of shows last season. And, fortunately, late shipments of paintings by famous masters, were "held over." Just now, Reinhardt has some Dutch, and several American oils on the walls. At Anderson's, there are a number of old oils, and a fine collection of mezzotints and etchings are in the print room. Roullier is most fortunate, in that he received a large consignment of etchings and various important prints from Europe, just previous to the war, and he has arrangements finished for displays of the best this country produces in prints. At Thurber's, there will be a succession of shows of old and modern pictures. Oils by Lawrence Mazzanovich will be displayed in November. O'Brien's arrangements for the season promises enjoyment of good art.

The new Moulton and Ricketts firm have installed their first exhibition, one of pictures by Francesco Spitzuza. This artist now lives in Milwaukee. His works have been on exhibition in many large cities of the United States, and won recognition at the New York Water Color shows.

With The Artist.

Grace Gassett, a Chicago artist, a resident of Paris for the past eighteen years, has turned her apartment there into a receiving haven for wounded soldiers of the "aliens" army. Miss Gassett and her mother are tending the sufferers. Miss Gassett was in New York when war was declared, and she had much difficulty in getting passage "across."

Edgar E. Payne's mural decorations for the American Theatre are providing as much joy for the audiences as any vaudeville since the opening of the house. Mrs. Payne is one of the most popular of local artists.

Magda Heuermann is busy painting a series of decorative pictures in oils, all Japonesque in subjects. Miss Heuermann returned to painting in oil several months ago and has repeated her previous success along the same line.

Walter Ufer has gone to New Mexico where he will make Indians the dominant feature of painting in "the open." Some of these red men will be with landscape settings, others will be simply figure pieces.

Mrs. Pauline Palmer has been painting landscapes at Gloucester, Mass. Her husband, Dr. A. E. Palmer, spent the summer months there with her. Both returned to Chicago last week.

Nellie V. Walker, who has been in Paris more than a year, busy with sculpturing, has now gone to London and established a temporary studio.

Adam Emory Albright is painting pictures of children native to the valley of the "Blue Juniata" of the Blue Ridge Mountain country. Albright always transcribes the enveloping scenery as settings for the children. Albright is famous as the painter of "children of the open."

The Art Institute's loan collections of old and modern pictures from private galleries was the feature of the summer months. Mrs. W. W. Kimball, Martin Ryerson, Charles L. Hutchinson, and others were generous in loans of canvases. Paintings by Jonas Lie and Paul Dougherty were also shown, and three galleries were occupied by oils selected from the last exhibition at the Carnegie Institute, Pittsburgh, sent on tour by the Federation of Arts.

Carpenter—Not Keane.

The announcement that Mr. Theodore J. Keane had been appointed dean of the Art Institute, a new position that gave Mr. Keane the directorship with more power than exercised by the late W. W. R. French, made in the Chicago newspapers and copied in many publications was an error. Mr. Keane was appointed dean of the Art Institute school solely. He was manager of the Minneapolis Art Society some time back, and resigned two years ago to succeed Ralph Holmes as registrar of the Art Institute. Mr. Newton H. Carpenter is still acting director of the Art Institute, carrying on the work of Mr. French.

Blanks are out for the annual exhibition of American paintings in the Art Institute. Entries must be in by October 9. The limit-day for receiving canvases is October 16. The Jury of selection for the annual Art Institute Exhibition, includes—Painting, Leonard Ochtman, Karl A. Buehr, William A. Paxton, T. C. Steele, Douglas Volk, Frederick J. Waugh and William Wendt. Sculpture, Richard W. Bock, Leonard Crutelle.

H. Effa Webster.

BOSTON.

Boston's comatose condition as regards the fine arts continues. All the artists and chronic gallery-trotters are away, and only the casual stranger now makes his way to the dealer's. That there are pictures to be seen were there only people to look at them, is attested by the little show of about a dozen canvases at the Copley Gallery. Of these, the Benson picture of a young girl in white, under pine trees, is always attractive, although an "old master" by now, as is the portrait of a lady in a silver-grey dress by H. G. Cushing on the opposite wall, once reproduced by the "Century" as an example of the finest American art of its day. There is, too, a beautiful Metcalf with houses and distant mountain slopes, unusually fine in color, and a landscape by W. A. Kaula which repays study. Others of the collection worth noting are landscapes by Gretchen Rogers, W. D. Hamilton and D. J. Nolan.

Art Museum's Treasures.

The Art Museum is still showing its recent acquisitions in the "Renaissance Court" and the magnificent Turner "Falls of the Rhine" easily dominates the whole group. The Public Library continues its exhibitions of photographs and reproductions and now has on view a fine collection of views of formal gardens in all parts of the world, also the beautiful group of pictures of the Tyrolean Alps, presented by the president of the board of trustees. In the fine arts department are a number of pictures of celebrated examples of architecture in certain of the war afflicted regions.

The beautiful little art museum in which is housed a part of the collection of Mr. Desmond Fitzgerald, built and maintained by him on his own estate in Brookline is another feather in the Bostonian cap and well justifies the pilgrimages made to it by lovers of impressionism from all parts of the world.

Various Notable Examples.

One long wall of the single large gallery is almost entirely devoted to water-colors by Dodge Macknight. A splendid large

Maufra hangs over the huge fire-place at one end and another almost equally fine is on the opposite wall.

Beautiful examples by Monet, Canal, Loiseau, Espanat, Pissaro, Boudin, Moiret and others are here seen in perfect setting, and one is pleased to notice several well-known Americans, such as Enneking, Woodbury and Theodore Wendel among the European masters. The collection is open free to the public.

Mrs. John L. Gardner is making extensive alterations in her "palace."

John Doe.

PHILADELPHIA.

Once more there seems to be some prospect of the establishment of a Municipal Art Museum here. At the last meeting of the Finance Committee of City Councils a Loan Bill providing for the sum of \$11,700,000, to be submitted to the popular vote at the November election was discussed. One of the items of this Bill was a proposed appropriation of \$1,000,000 for the Art Museum. Opposition to this, however, developed. There will be another meeting of the committee this week. Meanwhile grading of the site which the Museum is to occupy is proceeding slowly, owing to unexpected obstacles encountered in way of rock formations underlying the old reservoirs at Fairmount adding materially to the expense of the work which will probably exhaust all of the funds now available from the last appropriation for Museum purposes.

Mr. J. E. D. Trask, Fine Arts Director of the Panama-Pacific Exposition, has issued a circular letter announcing a comprehensive exhibit of Medals, Medallions, Plaques and Plaquettes of gold, silver and bronze or other metals and alloys. These will be separately installed in galleries especially arranged with a view of furnishing a beautiful and sympathetic environment to the examples of medallic art offered, and hitherto so little known or appreciated in America, and yet worthy of the greatest attention from all interested in the development of the plastic arts. American medalists who were represented in the International Exhibition at Ghent in 1913 and in the Exhibition of Medallic Art in New York in 1910, will be interested in this announcement. Works must reach San Francisco not later than October 15.

Work is rapidly progressing on the building of the Alfred Odenheimer Deshong Art Museum, now being erected at Chester, Pa., almost immediately adjoining the southern section of Philadelphia. The Museum will be located in a beautiful Memorial Park formerly a part of the Deshong estate and a fine example of the landscape gardeners' art, decorated with a number of artistic Japanese bronzes. The collections to be housed in the new building include paintings, sculptures and a very exclusive group of oriental ivory carvings, porcelains and enamels.

Practically almost all of the artist members of this community who were abroad during the excitement in the war zone, either have returned or are on the way home. A curious and interesting result of the exodus from Europe has been the revival of the choice of subjects for the brush and pencil right here in our own vicinity.

Eugene Castello.

JAMES BRITTON'S EXHIBITION.

James Britton is holding an exhibition of his works at Farmington, Conn., to Sept. 30. The 73 works, among which is "Sculptor Potter modeling 'Earth Bound'" and "Cedars—Smith's Hill, Farmington," include 18 portraits, one of W. Gedney Bunce.

Robert W. Vonnoh and Mrs. Vonnoh arrived from abroad by the "Finland" on Sept. 13, after an exciting experience in the war zone.

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EXHIBITION CALENDAR FOR ARTISTS.

CHICAGO ART INSTITUTE

Annual Exhibition of American Paintings and Sculptures

Entries by	Oct. 9
Limit-day for receiving works.....	Oct. 15
Opens	Nov. 3
Closes	Dec. 6

PA. SOCIETY OF MINIATURE PAINTERS

Thirteenth Annual Exhibition of Miniatures, Pa. Academy Galleries, Phila. Pa.

Entries by	Oct. 10
Works received	Oct. 26
Opens	Nov. 7
Closes	Dec. 13

PHILADELPHIA WATER COLOR CLUB

Twelfth Annual Water Color Exhibition

Limit-day for receiving works.....	Oct. 17
Opens	Nov. 8
Closes	Dec. 13

ARTISTS AT CRAGSMOOR.

So popular has Cragsmoor become as an artist's summer resort, that a number of well-known painters have built homes and studios there within recent years. It was E. L. Henry who first discovered the art possibilities of the place some thirty years ago, and its beautiful hills and plains have served as a background for many of his pictures. It is here that he has his comfortable house and studio, where visitors may see his interesting collection of rare old equipages of French, Dutch and early American design, his authentic accumulation of war implements and uniforms of various nations, and of numerous Colonial costumes, which figure in his pictures. In his spacious studio, he paints from May to November.

About ten years ago George Inness, Jr. began to build "Chetola," his palatial home. In the midst of terraced gardens and flower-lined walks he has erected a studio where he works indefatigably (rumor to the contrary that he is a dilettante). One of the most attractive features of the grounds is a fountain with a graceful female figure designed by the late J. Scott Hartley, brother-in-law of the painter.

Edward Gay has painted some of his most successful landscapes at "Gayland," which he built a number of years ago. In a charming little studio detached from the house, on the mountainside, he has several interesting canvases, many of them last summer's work.

An impression of colorful quietude is derived from a visit to Carroll Brown's studio, where he paints his joyous, tender and individual landscapes. Helen M. Turner has done some unusually good work this summer at her Cragsmoor cottage. In late August she held an exhibition of her recent miniatures and oils. "A Girl Knitting," one of the larger works, will be a welcome exhibition picture.

Edward Dufner, recently elected to the Lotos and National Arts Clubs, is spending his second summer at Cragsmoor, painting figure subjects and landscapes in his high-keyed, happy style. Charles C. Curran has built a commodious house and studio where he has painted for a number of summers past. A recent exhibition of his summer's work was one of the season's features.

Frederick Baker, one of the instructors at Pratt's Institute, is there with his family, and has painted a number of mountain views.

Other artists came and went during the summer, among them Edmund Greacen, who carried away some colorful, artistic and individual sketches.

L. Merrick.

ARTISTS FLEE PARIS.

At the outbreak of the war, nearly all the American artists resident in Paris had left for the country, and their friends in Paris were unable to obtain any news as to their whereabouts during the whirl of the mobilization. Many left Brittany and Normandy for England. Alexander Harrison is supposed to have remained in Concarneau. The colony at Etaples dwindled away, many crossing to England. The few who remained were advised late one night to go to Paris on the last train available. There the embassy was doing its best to get Americans away, and those who stayed, did so at their own risk. Elisabeth Nourse decided to remain at her studio.

"La Touraine" arrived on Sunday last with a number of artists, well known in Paris, most of whom had witnessed the aerial battle above Paris, and some of whom had heard the cannonade of Sept. 2. Among them were Miss Crosnin, Miss Shonard, Ethel Mars, Maud Squires, Mrs. Wentworth, Estol Wilson, Mr. Makall, William Sartain and Frederick Weber.

None of them had been able to bring much of their work along.

On board "La Touraine" they were happy to find Rev. Isaac Van Winkle, founder of St. Luke's Reading Room, Paris, and Mrs. Van Winkle, who for the last eighteen years have done so much for the students of the Latin Quarter.

The men and many of the ladies slept in the steerage, but in spite of all hardships and the bad food, the voyage was an agreeable one.

Max Bohm is stranded with his family at St. Valery Sur Somme, and has seen some of the fighting. Myron Barlow is staying at Etaples and Walter Griffin is in Brittany. Mr. Hershberg and his son and Mr. Nelson were at Douarnenez, Brittany. At last accounts Carl Frieske was in Paris and Leon Foster Jones in Warwick, England. F. Weher.

ART AND ARTISTS.

Carroll Beckwith has been this summer at his studio in Onteora-in-the-Catskills, where he has been giving a "Cours d'Esthetique" on Saturday mornings, comprising ten lectures on art, its evolution and various phases. They have met with such appreciation on the part of the cottagers that each morning the studio has been pleasantly full. Mr. Beckwith expects to return to his New York studio in 45th Street early in October.

John W. Beatty, director of the Fine Arts department, Carnegie Institute, is the recipient of a new distinction, through his

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